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VOYAGERS!

THE VOYAGERS OF THE TITANIC

Written

by

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and

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#57224

(X)

VOYAGERS!

THE VOYAGERS OF THE TITANIC

CAST

PHINEAS BOGG
JEFFREY JONES

ISMAY

MOLLY BROWN
LOUIS PASTEUR
DR. BERNARD
OLIVIA DUNN (FEMALE
VOYAGER)
POLICEMAN
SUZANNE BRANDES

HAGGARTY
CAPT. E.J. SMITH
MR. MURDOCK
HAGGARTY'S MAN
SEAMAN
ANOTHER SEAMAN

NEWSBOY

SETS

INTERIORS:

TITANIC
SALON
SHIP CORRIDOR
EDINBURGH SUITE
BRIDGE
ENGINE ROOM
LABORATORY
DOCTOR'S OFFICE

EXTERIORS:

THE ATLANTIC (STOCK)
THE TITANIC (STOCK)
AFT DECK
UPPER DECK
PROMENADE DECK
FRENCH STREETS
LABORATORY
DOCTOR'S OFFICE
ALLEYS
LIFEBOAT

VOYAGERS!

THE VOYAGERS OF THE TITANIC

ACT ONE

FADE IN

- 1 EXT. THE ATLANTIC - NIGHT - STOCK 1
- A calm night with flat and glassy seas. No moon...just the brilliant blinking of a zillion stars overhead. A wonderful night. Perfect in every respect except one: a mountain of ice, raising its deadly head like a giant sea monster, looms into view. Tonight is a night in which many people will die.
- 2 IN NEARBY WATERS - A GIANT OCEAN LINER - STOCK 2
- steams obliviously toward her fate. The sounds of laughter, light conversation, and swinging music dance across the water, providing a joyful counterpoint to the humming, purposeful engines of the vessel.
- Over this shot comes a familiar mortar whine...followed by Jeff and Bogg landing on:
- 3 THE AFT DECK 3
- The guys bounce hard on the deck, taking a moment to recover. (X)

JEFFREY

Boy, it's a cinch you'd never make it as an aircraft carrier pilot.

BOGG

Quit complaining. We hit the deck didn't we?

Jeff painfully pulls a teak splinter out of his derrier.

JEFFREY

That's exactly what we did, hit it...
hard.

Bogg gives Jeff a wilting glance, then opens the Omni. Red light.

JEFFREY

Where are we?

CONTINUED

3

CONTINUED

3

BOGG

On a very big boat.

Jeff responds to Bogg's tease with a "no shit" gaze, and gets the rest of the information.

BOGG

In the middle of the Atlantic.

April 14, 1912.

(beat)

Date ring a bell?

JEFFREY

Nope.

The sound of laughter turns their heads to see:

4

A GROUP OF REVELERS

4

dressed in tuxedos and expensive gowns entering one of the boat's great salons. The orchestra music is coming from inside.

BOGG

Well, wherever we are, this time
we're traveling first class. C'mon.

Bogg and Jeff climb to their feet, then cross to the salon door and enter.

5

INT. SALON - NIGHT

5

A small party is underway -- undoubtedly one of the many on the ship. A band plays music of the era as swanky people dance, talk, and drink whatever Broadcast Standards will allow.

In the f.g. is a particularly lovely young woman who appears bored to tears. But not for long. Her eyes light up as she spots:

6

BOGG AND JEFF

6

at the door. Jeffrey's a little awed.

JEFFREY

Wow...they don't build 'em like this
anymore.

BOGG

They certainly don't.

But his eyes are on:

7

THE YOUNG WOMAN

7

as she crosses toward them, her eyes devouring Bogg.
Jeff's seen this before....

JEFFREY

(warning)

Bogg....

BOGG

I've got a feelin' I'm gonna like
this job....

The lady arrives. She is a smoking Southern Belle straight
out of Tennessee Williams.

YOUNG WOMAN

Well, hello there. You must be from
some uncivilized part of the world....

Bogg realizes the way he's dressed.

BOGG

Oh...yeah, I'm sorry. I guess these
clothes aren't exactly proper....

YOUNG WOMAN

They're perfect. I've had it up to
here with civilization.

(offers
her hand)

Suzanne Brandes.

BOGG

Phineas Bogg.

During the above....

8

JEFFREY

8

scans the room...and is shocked to find their location
-- their exact location -- on:

9

OMITTED

9

9-A

A MENU

(X)

9-A

(X)

near the band. The name of the vessel is tastefully
displayed in a garland wreath. TITANIC.

Jeffrey tries to get Bogg's attention.

JEFFREY

Bogg....

CONTINUED

9-A CONTINUED

9-A

BOGG

(to Suzanne)

Excuse me. My nephew...

(pulls

Jeff aside)

Look kid, I think this is gonna take
a little research. Why don't you
take a stroll around the deck, while
I talk to....

JEFFREY

Bogg...check out the menu.

(X)

Bogg looks...and pales. This one he's heard of.

BOGG

Titanic. That's the big one that
went down.

JEFFREY

You got it.

BOGG

Maybe on another voyage?

JEFFREY

It sank on its first trip.

BOGG

(beat)

Right.

Bogg turns back to Suzanne.

BOGG

Listen, Suzanne...why don't you go to
your room, get a nice warm coat and
meet me back up on deck in twenty
minutes.

SUZANNE

I'm on my way....

She turns...then Bogg calls as an afterthought.

BOGG

Oh, and bring your life preserver.

Suzanne reacts with an interested smile then heads hastily
for the far end of the salon.

(X)

10 OMITTED

10

10-A JEFF AND BOGG

10-A

as they cross the salon heading toward the bow.

BOGG

Okay...the first thing we've gotta do is find out how much time we have.

JEFFREY

Are you crazy? We've gotta stop the boat!

BOGG

Jeff....

JEFFREY

Over a thousand people are gonna die. We can stop it. We can make it so it never happened.

BOGG

But that's not what's wrong.

JEFFREY

(beat)

How can you say that?

They pause. Bogg broaches the difficult subject gently.

BOGG

Look...I know it's hard to understand. Sometimes history's cruel. There are wars, injustices, disaster...but some of those things -- no matter how much we want them not to happen -- are supposed to.

JEFFREY

But the Titanic....

BOGG

...Is a terrible tragedy. But it's going to happen. It was in my guidebook, it was in your school. We can't change it -- but we can find out why the Omini's red. Maybe someone's on board who isn't supposed to be. Maybe we'll save someone important when it goes down....

JEFFREY

No! We can save them all!

CONTINUED

10-A CONTINUED

10-A

BOGG

Jeffrey....

Jeff's eyes well with tears...with frustration.

JEFFREY

People are gonna lose their families...
their parents.

(beat)

Maybe you don't know...you don't know
what it's like to lose your mom and
dad.

Bogg reaches out to him...feeling the weight of Jeff's
words. Jeff pulls back.

JEFFREY

No. I can't let them, Bogg. I
can't.

He runs off toward the bow.

BOGG

Jeffrey!

11 WITH BOGG

11

as he chases after him.

BOGG

Jeff! Come back!

He weaves in and out of dressy crowd, then tries to follow
Jeff into:

12 A DOORWAY

12

leading to a passageway. Jeffrey, because of his size and
speed, slips through. Bogg is stopped by a firm, officious
arm belonging to an equally Officious Man.

OFFICIOUS MAN (ISMAY)

(haughty)

I'm terribly sorry, but steerage
passengers are not permitted on the
upper decks. I'll have someone
escort you back down.

BOGG

Look I'm just goin' after....

CONTINUED

12 CONTINUED

12

OFFICIOUS MAN (ISMAY)
I'll get the boy. You aren't going
anywhere dressed like that, sir.

WOMAN'S VOICE (MOLLY)
Now you calm down there, Mr. Ismay.

They turn to see:

13 A WOMAN

13

approaching, dressed in a rich but untastefully flamboyant
gown. She's a forty-year-old character. An original. Her
name is Molly Brown.

MOLLY
If he can afford that doodad on his
belt, he must be traveling first
class. Now let him fetch his boy.

Bogg is suddenly interested at the mention of his Omni. Has
this woman seen an Omni before?

ISMAY
I'm sorry, Mrs. Brown. As I've
reminded you before...codes of the
Titanic are unimpeachable.
(to Bogg)
I'm sure you understand.

Bogg's instinct is to haul off and slug the guy...but Molly
puts a gentle arm on his shoulder.

MOLLY
Won't do any good t'hit him. I've
already tried.

ISMAY
You'll excuse me?

Ismay turns and:

14 BOGG AND MOLLY

14

are left alone.

MOLLY
What a pain.

BOGG
Who is he?

CONTINUED

MOLLY

Bruce Ismay...General Director of these floatin' hotels. You didn't meet him at the bon voyage party?

BOGG

No...actually I sort of dropped in at the last minute.

MOLLY

Then you're Lucky.
(offers hand)
Name's Molly Brown.

BOGG

Phineas Bogg.

MOLLY

A pleasure t'meet someone who's not all stuck up an' stuffy.

(beat)

Look, Ismay's not stoppin' me 'cause of any dress code...I'll go find your boy. What's his name?

BOGG

Jeffrey. I think he was headed for the bridge.

MOLLY

(smiles)

Where else? I'll bring him back here.

She starts off. Bogg stops her.

BOGG

Molly...you said you've seen one of these before?

He pulls out his Omni.

MOLLY

Seen it? Haggarty's had it under the nose of just about everybody on board.

BOGG

Who's Haggarty?

MOLLY

Haggarty. The big bear with the beard who sold it to you. How much you pay?

CONTINUED

(X)

14

CONTINUED - 2

14

BOGG

I...uh....

MOLLY

(winces;
catching
herself)

I know, I know...it was rude t'ask.
But he was asking a pretty penny for
a gizmo that won't tell time. He
tell you what it was?

BOGG

I wanted to talk more to him about
that. Know where he is?

MOLLY

Usually holes up in his room. Deck
below this...right beside me. Think
it's called the Edinburgh Suite.

BOGG

Right. Thanks.

Bogg starts off...only to be stopped by:

MOLLY

Uh...Phineas?

(awkward
beat)

I know you're...comfortable in those
clothes, but these folks here don't
understand that. Maybe you'd better
put on a coat an' tie?

On Bogg's sheepish reaction....

CUT TO

15

EXT. UPPER DECK NEAR BRIDGE - NIGHT

15
(X)

JEFFREY

No! Let me go!

Jeffrey struggles to break free from Ismay's firm grasp, as
he's led down a small flight of steps away from the bridge
area.

ISMAY

I'll let you go when we find your
father.

CONTINUED

15

CONTINUED

15

JEFFREY

But I've got to talk to the Captain....

ISMAY

The Captain's busy.

JEFFREY

It's a matter of life and death!

ISMAY

Don't be ridiculous.

MOLLY'S VOICE

And don't you be such a crab, Mr. Ismay.

They look up to see:

16

MOLLY

16

emerging from a passageway.

MOLLY

Seein' the Captain could be a matter of life and death to an eleven-year-old boy. It would've been for me when I was his age.

She winks at Jeff.

JEFFREY

It's really important...I've got to see him.

MOLLY

Me too. Y'know I was just thinking how much I'd like to see the bridge.

ISMAY

I'm sure we could arrange....

MOLLY

Now, Mr. Ismay. With the boy.

Ismay hesitates a beat...then smiles unctuously.

ISMAY

It would be my pleasure.

Molly and Jeff trade a victorious glance, then follow Ismay toward the bridge.

17 INT. SHIP CORRIDOR 17

A uniformed man pushes a cart down the corridor picking up shoes that need shining and dirty laundry. He turns into a:

18 DOORWAY 18

labeled "Service Corridor", from which Bogg is just emerging. Bogg is dressed beautifully in tails he "borrowed" from the laundry. He shrugs sheepishly at the worker as they pass.

BOGG

Can't seem to find my way around the boat. Keep windin' up in the laundry.

The worker gives him a "who cares?" glance, then continues into the service hall.

19 WITH BOGG 19

as he starts down the corridor, rounds the corner, and bumps right into....

SUZANNE

There you are!

And there she is. Suzanne. In her fur coat and carrying her life preserver. Bogg can't believe his luck.

SUZANNE

We must have just missed on deck.
Were you coming down to look for me?

BOGG

Actually...uh.

SUZANNE

Let's just forget the deck. My room's right down the hall. We could have a little supper.

(X)

BOGG

Uh...it has to be the deck.

SUZANNE

With the life preserver?

BOGG

(nods)

The most important part.

CONTINUED

19 CONTINUED

19

SUZANNE

Anything you say.

(X)

BOGG

Go on up, I'll be right there.

SUZANNE

On my way, sugar.

She heads off down the hall.

20 BOGG

20

sighs in relief...then continues down the corridor to:

21 AN ELEGANT DOOR

21

"Edinburgh Suite" is engraved on its brass knocker. Bogg knocks.

Intercut with:

22 INT. EDINBURGH SUITE

22

A large man with a beard, and a pair of slick-looking assistants struggle with a beautiful woman wearing an aviator jacket and jeans. She's gagged and bound...but putting up one hell of a fight as the men try to pull a laundry bag up over her. Haggarty, the big man, reacts to the knock, shushing his men.

(X)

HAGGARTY

Ssh. Be quiet.

(to door)

Yes? Who is it?

BOGG

Mr. Haggarty?

The gagged woman screams for attention...but the gag makes her inaudible to Bogg. Haggarty snaps to his men.

HAGGARTY

Put her in the next room.

(to Bogg)

Yes. This is Mr. Haggarty.

The men carry the struggling woman into the bedroom and close the door.

CONTINUED

22

CONTINUED

22

BOGG

Molly Brown sent me down to talk
to you.

(X)

HAGGARTY

Brown?

(X)

He opens the door....

BOGG

She told me that you have a device
that resembles this.

(X)

Bogg shows Haggarty his Omni. The big man looks uneasy.

HAGGARTY

Please come in.

Bogg enters...closing the door behind him.

23

INT. BRIDGE - NIGHT

23

Captain E.J. Smith, a Santa Claus look-alike with a white
uniform and a closely cropped beard to match, chuckles.

SMITH

The Titanic's going to sink? My you
- do have an imagination.

24

JEFFREY

24

stands with Molly and a smug Ismay near the wheel. His
eyes are filled with tears of frustration.

JEFFREY

It's not my imagination. You're
going to hit an iceberg tonight....

SMITH

The closest iceberg's over two
hundred and fifty miles to the
north....

ISMAY

(played to Molly)

And even if we did bump into one the
Titanic would hardly go down.

JEFFREY

Why won't you listen?! People are
going to die. You can stop it!

CONTINUED

24 CONTINUED

24

ISMAY

I think that's quite enough. The
boy's seen the Captain.

Molly nods and places her hands on Jeff's shoulders.

MOLLY

Jeffrey....

JEFFREY

No...you've gotta believe me.

ISMAY

Come along, young man.

MOLLY

Jeffrey, it's best....

JEFFREY

(tears of
resignation)

You're all so stupid. So dumb....

Molly and Ismay lead Jeff off the bridge. Smith turns back
to the front window and peers into the darkness outside. A
moment...then he addresses his first officer.

SMITH

It's a dark night, Mr. Murdock.
Post extra seamen on watch.

25 INT. EDINBURGH SUITE

25

Bogg and Haggarty sit on opposite sides of the room,
Haggarty near the bedroom door. Both are cautious, wary.

HAGGARTY

It's odd that I haven't seen you
before, Mr. Bogg.

BOGG

It's a big boat.

HAGGARTY

Not that big. And, frankly, I find
it even more extraordinary that two
people on the Titanic would possess
such a rare device.

CONTINUED

25

CONTINUED

25

BOGG

Which is why I couldn't pass up the opportunity to see you. I'd like to buy yours. Start a collection.

HAGGARTY

And what would it be worth to you?

BOGG

That would depend on its condition. May I see it?

Haggarty pulls out an Omni identical to Bogg's from his coat pocket. He opens the face. The red light's blinking like crazy.

HAGGARTY

It's identical to yours.

BOGG

(beat, nods)

Where'd you get it?

Suddenly, there's a loud thump on the bedroom door and a muffled scream. Bogg reacts. Haggarty smiles and stands.

HAGGARTY

I was wondering when you'd get to that, Mr. Bogg.

Haggarty then opens:

(X)

26

THE BEDROOM DOOR

26

Behind it is the struggling young woman and the two men fighting to control her. Bogg reacts with a look of strong recognition.

(X)

HAGGARTY

I assume you know her. If you don't you should get acquainted. Tonight you'll be joining her for a midnight swim.

On Bogg's reaction....

CUT TO

27 THE OCEAN - STOCK 27
The iceberg looms in the darkness as:

28 THE TITANTIC - NEAR BRIDGE - STOCK 28
steams obviously toward her doom. (X)

29 EXT. UPPER DECK - NIGHT 29
Jeffrey leans on the rail, peering off into the darkness.
Frustrated. Crestfallen. Molly stands beside with a
motherly arm across his shoulder.

MOLLY
You really believe it's going to
happen, don't you?

JEFFREY
(nods)
The iceberg's out there. Why won't
they listen?

MOLLY
My father used t'say to me, 'Molly
...children oughta be seen -- not
heard. My eyes are open...but my
ears are closed.' I think that has
a lot to do with why I'm such a
noisy person today.

A moment between them...followed by Jeff's realization.

JEFFREY
You're Molly Brown.

MOLLY
For better or for worse. (X)

JEFFREY (X)
The Molly Brown who owned all the
silver mines...the Unsinkable Molly
Brown?

MOLLY (X)
Unsinkable? Well, all things
considered...let's hope so.

CONTINUED

29 CONTINUED 29

MOLLY (Cont'd)

(beat)

Come on. Told your father we'd meet
him in the salon.

They start down the deck...when suddenly a clanging bell comes from the crow's nest. (X)

30 JEFFREY 30

turns to see:

31 THE MAN IN THE CROW'S NEST 31

point and call....

SEAMAN

Ice dead ahead!

32 NEW ANGLE 32

as Jeffrey takes off for the bridge with Molly close behind.

MOLLY

Jeffrey!

33 ON THE BRIDGE 33

First Officer Murdock is on the phone to the crow's nest,
as he peers out the window into the darkness....

MURDOCK

Dead ahead?

Suddenly, he sees it too....

34 JEFFREY AND MOLLY 34

run into the bridge as:

35 THE VIEW OUT THE WINDOW - STOCK 35

reveals a mountain of ice a quarter mile ahead of them. (X)

(X)

35-A MURDOCK 35-A

pales and murmurs a prayer. (X)

(X)

CONTINUED

35-A CONTINUED

35-A

MURDOCK

God help us.

(X)

He drops the phone and dives for:

36 THE TELEGRAPHS

36

pulling the levers to "STOP". Murdock then screams to the helmsman.

MURDOCK

Hard-a-starboard!

Molly looks to Jeffrey...then back at the rapidly approaching iceberg.

MOLLY

Oh my God...we're gonna hit.

MURDOCK

It's drifting starboard.

(to helmsman)

Hard-a-port!

But:

37 THE TITANIC - STOCK

37

is committed to her course.

38 JEFFREY

38

watches in horror as:

39 THE BRIDGE

39

erupts with panic.

MURDOCK

Hard over! Hard over!

But:

40 THE BOW - STOCK

40

of the Titanic plunges ahead at twenty-two knots...heading directly for:

41 THE DEADLY WALL OF ICE - STOCK

41

TO BLACK

END OF ACT ONE

ACT TWO

FADE IN

42 EXT. THE TITANIC - STOCK 42

closes in on the iceberg as:

43 MOLLY AND JEFFERY 43

watch in disbelief.

44 MURDOCK 44

takes the helm in desperation.

MURDOCK

Turn...turn....

45 INT. EDINBURGH SUITE 45

Haggarty's two men struggle to pull the laundry bag onto the woman -- but it's no use.

HAGGARTY

Forget the bag. We'll walk them out.

One of the men starts toward:

46 BOGG 46

with a rope. Haggarty crosses to him.

HAGGARTY

I'll take your device Mr. Bogg. A pair should bring a nice price.

Bogg reluctantly reaches into his pocket.

47 ON THE BRIDGE 47

Molly, Jeffrey, and Murdock react to the:

48 ICEBERG - STOCK 48
closing in on them. (X)

48-A RESUME SCENE

48-A
(X)

MURDOCK
We're going to collide!

JEFFREY
No!

49 IN THE SALON - CAPTAIN SMITH

49

Obliviously greets the passengers as the band plays on.

SMITH
Splendid evening. Yes...just
lovely....

50 IN THE EDINBURGH SUITE

50

Bogg extends the Omni to Haggarty as....

51 THE BOW OF THE TITANIC - STOCK

51

meets:

52 THE ICEBERG - STOCK

52

53 ON THE BRIDGE

53

There's a sickening groan.

MURDOCK
Collision! Collision!

The boat lurches as:

54 UNDERWATER - THE ICE - STOCK

54

tears into the hull...ripping it apart like a can opener.

55 IN THE SALON

55

Captain Smith reacts to the lurch.

56 IN THE EDINBURGH SUITE

56

The lurch is heaven sent. Haggarty is just about to take
the Omni when he's thrown off balance.

57 NEW ANGLE 57
as Bogg seizes the moment and momentum to heave Haggarty
into the wall and stun him.

58 THE OTHER TWO MEN 58
come at Bogg and: (X)

59 THE FIGHT (TO BE STAGED) 59
begins. This will be staged with no fist blows or hard
kicks. Bogg begins by knocking the knife out of the one
man's hand with a vase...then throwing the vase hard into (X)
the other guy's stomach. The girl (Olivia) also gets into
the act -- despite her hands and feet being tied -- by
throwing her weight against the guys as they come at Bogg.
The conflict ends as:

60 BOGG 60
grabs a shard from the broken vase off the floor as (X)
Haggarty and his men recover. He cuts the rope around
the Woman's feet. She tries to say something.

BOGG
Let's go!

The Woman, still gagged, violently shakes her head no.
Bogg doesn't even try to understand.

BOGG
Come on!

He pushes her out the door just as:

61 HAGGARTY AND THE OTHERS 61
climb to their feet.

HAGGARTY
Hurry! Get them!

They race out the door.

62 INT. CORRIDOR - WITH BOGG AND THE WOMAN 62
as they race down the hall -- or, rather, play tug-of-war
down the hall. Bogg almost has to drag the Woman by her
tied hands to keep her running forward.

CONTINUED

62 CONTINUED

62

BOGG

Will ya help me a little bit?!
We're runnin' this way!

She shakes her head no.

BOGG

Look, I'm not gonna argue with
you.

Bogg tosses her over his shoulder and carries her off.

63 NEW ANGLE

63

Bogg puts down the struggling Woman once they round a corner
...and Bogg uses the brief moment to cut free her hand
bindings.

BOGG

Why in all the time zones in
all the world do I have to land in
one with you in it?

She immediately rips out her gag.

WOMAN (OLIVIA)

Phineas Bogg, you idiot!

BOGG

Good to see you too, Olivia.

OLIVIA

We've gotta go back.

BOGG

Are you crazy?! C'mon!

He starts off. The Woman doesn't follow.

OLIVIA

It's back there!

She starts back just as:

64 HAGGARTY AND HIS MEN

64

round the corner.

65 BOGG

65

grabs the lady by the back of her coat and nearly throws
her in his direction.

CONTINUED

65 CONTINUED

65

BOGG

So are they!

They take off with Haggarty hot on their heels.

66 INT. SALON

66

Captain Smith moves calmly through the people toward the door. The casual party atmosphere hasn't been disturbed at all.

CAPT. SMITH

I'm sure it was nothing. Nothing at all to be concerned about.

(to band)

Strike up a tune. Something zippy.

The band begins to play.

67 ON THE BRIDGE

67

Murdock is on the phone as Jeff and Molly look on.

MURDOCK

(into phone)

The Captain's on his way up. I want a damage report by the time he gets' here.

Jeffrey crosses to him, pleading.

JEFFREY

Forget it! The boat's gonna go down! You've gotta get people off!

Murdock seems to notice Jeff for the first time. He snaps to a nearby seaman.

MURDOCK

What's he doing here? Get him out!

The seaman crosses to Jeff and pulls him to the door. Molly helps.

JEFFREY

You've gotta get the lifeboats ready. You've got to hurry.

MOLLY

Please, Jeffrey...you're not helpin' things here.

JEFFREY

The boat's going down!

68

NEW ANGLE - EXT. BRIDGE

68

as Jeff's pulled outside. Molly turns to the seaman.

MOLLY

Let him go. I'll take it from here.

The seaman obliges. Molly kneels, face-to-face with Jeffrey.

MOLLY

Jeffrey, listen to me. Nothing you can say is going to make them listen. But you were right about the iceberg and you've got my attention. Now if this boat's going down there are two things we have to do: Calmly warn the passengers. And find your father.

Jeff nods.

69

INT. SALON

69

The band is playing, the people are dancing, and the boat is sinking -- but no one knows or cares.

70

BOGG AND OLIVIA

70

charge into the salon and the gaiety with:

71

HAGGARTY AND HIS MEN

71

closing from behind. The bad guys are gaining because Bogg is literally dragging Olivia by her arm. She protests over the noise of the band.

OLIVIA

You stupid idiot. We've got to go back and get it!

BOGG

Get what?

OLIVIA

Mona Lisa!

BOGG

Who?!

HAGGARTY

(yells to crowd)

Stop that man and woman! They robbed me!

72 NEW ANGLE 72

as a few of the men in the crowd block Bogg's path forcing:

73 BOGG AND OLIVIA 73

up onto the bandstand! They couldn't be more disruptive, knocking over music stands as they race across it...leap down...and bowl over a couple of people near the exit. They charge outside, onto the deck, with:

74 HAGGARTY AND HIS MEN 74

not far behind.

HAGGARTY

Stop them!

75 EXT. DECK - WITH JEFFREY AND MOLLY 75

as they emerge from a door and start down the deck.

JEFFREY

I left him in a big room down here.

MOLLY

We'll find him.

They don't know how soon.

76 BOGG AND OLIVIA 76

run up the deck with Olivia still putting up a fight. She stumbles as Bogg pulls her along.

OLIVIA

Mona Lisa!

BOGG

She's down in Haggarty's room?

OLIVIA

Yes...That's what's wrong! We've gotta go back!

JEFFREY'S VOICE

Bogg!

77

NEW ANGLE

77

as Jeffrey and Bogg meet. The talk is fast and furious.

BOGG

Kid!

JEFFREY

The boat's going down! They
wouldn't listen!

OLIVIA

Who's the kid?

(X)

MOLLY

Is this your father?

HAGGARTY'S VOICE

There they are! Get them!

Bogg looks up as:

78

HAGGARTY, HIS MEN, AND A GROUP

78

of gents from the salon close in and surround them. Molly
reacts to Haggarty and the others.

MOLLY

What's this all about, Haggarty?

Suddenly:

79

SUZANNE BRANDES

79

fur jacket, life preserver, and all bursts onto the scene
flaming with anger.

SUZANNE

There you are!

80

HAGGARTY AND THE OTHERS

80

turn to her.

SUZANNE

Have you any idea how long I've been
waiting?!

Bogg pulls out his Omni.

CONTINUED

80

CONTINUED

80

BOGG

(to Jeff)

Hang on kid.

Then he, Jeff, and Olivia disappear! Haggarty and the others turn back utterly astounded to find....

HAGGARTY

They're gone.

On their reactions....

CUT TO

80-A INT. LABORATORY - DAY

80-A

1884 Provincial France -- beakers and flasks tumble as a large dog, foaming at the mouth, runs through the lab. The chemist (Louis Pasteur) chases after the dog in vain.

PASTEUR

Easy, easy, no -- please, no!

80-B EXT. EUROPEAN STREET - DAY

80-B

Bogg still has a hold of Olivia's arm.

OLIVIA

You had no right to interfere with my assignment! Take me back, right now!

JEFFREY

Who's she?

BOGG

You are the most stubborn, head-strong....

OLIVIA

(curt)

Dunn -- Olivia -- Voyager class of '97.

JEFFREY

A Voyager? Bogg, how come you never told me about her?

BOGG

I've tried to forget I ever knew her.

CONTINUED

80-B CONTINUED

80-B

JEFFREY

Since when do you want to forget a pretty face?

OLIVIA

Ever since I was voted Voyager most likely to succeed.

BOGG

Well, you weren't livin' up to your title back there. Just what were you doing on the Titanic anyway?

OLIVIA

Doing my job. Rescuing the Mona Lisa.

BOGG

Mona who?

JEFFREY

The Mona Lisa by Leonardo da Vinci. It's the most famous painting in the world.

BOGG

Did it go down on the Titanic?

JEFFREY

No -- it's supposed to be in the Louvre in France.

(beat)

Only I think it was stolen once ---

OLIVIA

By Vincenzo Perugia, an Italian who worked at the Louvre.

(beat)

He thought the piece oughta be back in Italy where it was painted.

(beat)

So he stole it and hid it in his basement until things calmed down.

BOGG

What's that got to do with the Titanic?

OLIVIA

Those gents you met on the boat stole it from Vincenzo.

CONTINUED

80-B CONTINUED - 2

80-B

BOGG

And smuggled it onto the Titanic?

OLIVIA

Yeah -- I got to the dock too late
to stop 'em.

BOGG

So you stowed away onboard ship.

OLIVIA

I had to finish my assignment. And
I was doin' just fine 'til you showed
up.

80-C EXT. PASTEUR'S LAB

80-C

The dog jumps up through an open window and escapes.
Pasteur runs out of his lab and gives chase.

PASTEUR

My God!

80-D EXT. STREET - BOGG, OLIVIA AND JEFFREY

80-D

OLIVIA

I always knew you resented me, but
to sabotage my mission.

BOGG

Look, you weren't goin' so hot when
I found you.

OLIVIA

That was a temporary setback!

BOGG

Throwing you overboard with your
hands tied would not have been
temporary.

OLIVIA

I had a plan.

BOGG

They had your Omni.

OLIVIA

So now I'm stuck in....

Bogg checks his Omni.

CONTINUED

80-D CONTINUED

80-D

BOGG

France, 1884.

OLIVIA

Great. Just great.

JEFFREY

Red light?

BOGG

Yeah.

OLIVIA

Take me back!

BOGG

(angry)

We gotta red zone here and we're
stayin' till the light in this Omni
flashes green.

(beat)

Got any idea what's goin' on, kid?

JEFFREY

No...but it can't be anymore
important than....

Their attention is suddenly drawn to the sound of Louis
Pasteur yelling. They turn to see:

80-E ANOTHER ANGLE

80-E

Louis Pasteur is chasing after the rabid dog. He still
wears his leather glove and he's carrying a flour sack.

PASTEUR

Clear the streets, mad dog, mad dog!

People on the street panic and run for shelter.

PASTEUR

Please, go inside, everyone...the
dog's mad.

80-F BOGG, JEFFREY AND OLIVIA

80-F

OLIVIA

Come on, we better help that guy
with his dog.

CONTINUED

80-F CONTINUED

80-F

BOGG

Wait a minute, you heard what he
said...that's a mad dog.

OLIVIA

Oh, I almost forgot. You've always
been afraid of dogs.

BOGG

I'm not afraid of dogs.

JEFFREY

Bogg.

BOGG

I'm just cautious...very cautious.

OLIVIA

No need to apologize, Bogg. You
just stay outta the way and I'll
handle this.

They go over to where Pasteur and the dog are.

80-G TOWN SQUARE

80-G

The streets have cleared with the exception of Pasteur and
the dog. The dog stands against a wall, growling. Bogg,
Olivia and Jeffrey run over.

PASTEUR

Please, get out of here. This dog
is very dangerous...he has rabies.

OLIVIA

I can help you get him.

PASTEUR

No, it's too dangerous. If he bites
you, you'll get the disease.

A Policeman runs to the scene.

POLICEMAN

We need a net.

OLIVIA

Yeah, but we don't have one.

CONTINUED

80-G CONTINUED

80-G

BOGG

Don't corner the dog.

OLIVIA

(sarcastic)

You're the wrong one to be giving
advice on dogs.

Olivia goes over and picks up a stick. She approaches the
dog. Bogg ditches his tuxedo jacket.

80-H THE DOG

80-H

His anger escalates.

80-J RESUME SCENE

80-J

as Olivia walks closer and closer to the animal, forcing
him tighter against the wall.

OLIVIA

Take it easy, fella.

BOGG

Olivia, don't.

PASTEUR

Please, you don't understand how
dangerous he is.

BOGG

Olivia...stop it.

Olivia starts moving toward the dog, the stick out in front
of her.

80-K THE DOG

80-K

The growl grows louder, the teeth are bared. True animal
panic.

80-L NEW ANGLE

80-L

as the dog snaps at the stick.

BOGG

Olivia, no.

Olivia makes a quick move toward the dog who now turns to
his full foaming fury.

80-M THE DOG 80-M
jumps over and past Olivia and charges.

80-N BOGG 80-N
reacts as he runs toward Jeffrey.

BOGG
Look out, kid!

80-P JEFFREY 80-P
Too late. The boy's been bitten on the hand.

JEFFREY
Bogg!

80-Q NEW ANGLE 80-Q
as Bogg dives on top of the raging animal and pulls him
away from Jeffrey. At the same time, he grabs the dog's
muzzle, closing his snapping jaws.

PASTEUR
Quickly, put him in the sack.

Bogg puts him in the sack. The Policeman grabs the sack.

POLICEMAN
I'll take that. You and your dog
have done enough harm already.

PASTEUR
(to Bogg)
Come. Bring that boy to my lab.

POLICEMAN
This time I'm calling the doctor...
the real doctor.

Bogg bends over Jeffrey as the Policeman exits with the dog.

BOGG
Kid, are you all right?

JEFFREY
It hurts a little, Bogg.

OLIVIA
Everything's gonna be fine.

CONTINUED

80-Q CONTINUED

80-Q

BOGG

No thanks to you, hot-shot.

OLIVIA

Are you insinuating this is my fault?

Before Bogg can answer....

PASTEUR

(to Bogg)

We must take the boy to my lab at once. Time is of the essence. We must treat him immediately.

Bogg and Pasteur help Jeffrey up and as they walk off, Olivia walks behind.

80-R INT. PASTEUR'S LAB

80-R

The door open...still a shambles. Pasteur comes in leading Olivia and Bogg, who's carrying Jeffrey in his arms. They all move quickly, purposefully.

PASTEUR

(rushed)

I'm afraid I do not have the proper facilities. For now, put him there....

He gestures to a wooden armchair. Though he is very anxious and his manner is intense, Pasteur remains in control of his emotions throughout. Bogg moves to the chair, prepares to ease Jeffrey down into it. But for a beat Jeffrey clings to his friend, his arms tight around Bogg's neck.

80-S CLOSE TWO - BOGG AND JEFFREY

80-S

JEFFREY

I'm scared, Bogg.

BOGG

(gently)

I'll be right here.

And carefully he puts Jeffrey down in the chair.

80-T RESUME MEDIUM

80-T

as Pasteur approaches. Bogg doesn't leave Jeffrey's side, but kneels to the boy's level. He takes hold of Jeffrey's uninjured hand, squeezes it tightly.

BOGG

It's going to be all right.

80-U OLIVIA 80-U
watching their closeness, her usual bravado gone for just a moment.

80-V RESUME THREE - BOGG, JEFFREY AND PASTEUR 80-V
Pasteur picks up Jeffrey's wounded hand gingerly, examines it. (Production note: We will not have a close shot of Jeffrey's injury.)

OLIVIA
It doesn't look too serious.

PASTEUR
The skin is broken....

JEFFREY
The dog had rabies, didn't it?

PASTEUR
(beat)
Yes.

80-W CLOSE - BOGG AND JEFFREY 80-W
Their worst fears are now confirmed.

POLICEMAN'S VOICE (o.s.)
In here, doctor!

They all turn to look in the direction of the open door.

80-X THEIR POINT OF VIEW - THE POLICEMAN 80-X
followed by a doctor, rush, uninvited, into the lab.

POLICEMAN
(pointing
toward
camera)
There. The boy...he was bitten!

80-Y WIDE 80-Y
as the doctor rushes up to where Jeffrey is seated, pushing past Pasteur. He picks up the hand, looks at it.

DR. BERNARD
This is your doing, Pasteur.

80-Z JEFFREY AND OLIVIA

80-Z

react to the chemist's name.

81 OMITTED

81

81-A RESUME SCENE

81-A

DR. BERNARD

You may be a hero in Paris where the
safety of their wine and milk means
more than the safety of their
children.

PASTEUR

Please, Doctor Bernard...leave us.
I can treat him.

DR. BERNARD

(to the
gendarme)

Take him...carefully. We will go to
my office.

OLIVIA

(sotto)

You can't let him take Jeffrey.

BOGG

He's a doctor.

The Policeman starts for Jeffrey.

OLIVIA

If you'd paid attention in class,
you'd know this is Doctor Louis
Pasteur. He discovered the cure for
rabies.

Bogg prepares to block the Policeman's way.

BOGG

He's staying right here!

POLICEMAN

I warn you not to interfere, sir.
Out of my way! Your son is in grave
danger.

BOGG

Not with Doctor Pasteur....

DR. BERNARD

He is no doctor. Pasteur is only a
chemist and unqualified to treat
this boy.

CONTINUED

81-A CONTINUED

81-A

The Policeman pushes his way past Bogg, reaches down to pick him up. Bogg makes another move toward him.

POLICEMAN

If I must call reinforcements to help Doctor Bernard treat your child I will!

Bogg and the Policeman are now face to face when Pasteur intercedes.

PASTEUR

(to Bogg)

Let them go. We must think of the boy. It will be better if we let him go than to excite him further.

Reluctantly, Bogg steps back, allowing the Policeman to pick Jeffrey up. Jeffrey looks at Bogg, incredulous.

JEFFREY

No, Bogg.

But the Policeman has him in his arms and is halfway to the door.

BOGG

Don't worry. I'll get Doctor Pasteur's medicine for you. I promise.

Jeffrey nods as the Policeman takes him out. Bernard turns back to Pasteur, one last devastating glance and he makes his exit.

81-B NEW ANGLE

81-B

PASTEUR

With my serum...I'm sure there is a chance.

OLIVIA

(recovering)

Then your serum for rabies does work?

PASTEUR

I have had success with the animals. But the medical profession, people like Bernard...I'm only a chemist, so they don't believe in my cure.

CONTINUED

81-B CONTINUED

81-B

BOGG

We believe in it.

PASTEUR

(pleased)

Good....

(beat)

I have it over here.

And Pasteur moves to some low shelves, starts to look for the serum.

OLIVIA

Come on, let's get Jeffrey.

BOGG

Not so fast.

OLIVIA

Are you giving me orders?

BOGG

Don't make me pull rank on you,
Olivia.

OLIVIA

We're both Voyagers....

PASTEUR'S VOICE

Oh, no...no!

81-C ANGLE ACROSS BOGG AND OLIVIA

81-C

both turn toward the chemist. Rack focus to reveal:

81-D PASTEUR

81-D

He holds up a clear glass flask wrapped in protective cotton. Camera pushes in and we can see that the flask is broken and empty. Pasteur is looking at Olivia and Bogg, his face anguished.

81-E BOGG AND OLIVIA

81-E

exchange looks of extreme concern.

82
thru
115

OMITTED

82
thru
115

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

115-A INT. LAB - CONTINUOUS ACTION

115-A

Bogg, Olivia, and Pasteur look at the damaged lab. Each discovered piece of damage disheartens Pasteur even further.

PASTEUR

This is a terrible tragedy. For me,
for the boy....

BOGG

You've got to make more of the
vaccine.

PASTEUR

It would take a month to get equip-
ment from the laboratory in Paris.

BOGG

Well, we're gonna have to get it
back together and quick. What do
you need?

PASTEUR

Flasks, a burner...it took me half a
year to get that burner from England.

BOGG

Jeffrey doesn't have six months.

OLIVIA

So the stuff won't be state of the
art, but we'll make do.

PASTEUR

Stuff?

115-B NEW ANGLE

115-B

Olivia is up and heading for the door. Bogg goes after her.

BOGG

Where do you think you're going?

OLIVIA

And you always prided yourself on
being able to think on your feet.

(beat)

I'm going on a scavenger hunt!

As Olivia walks out of Pasteur's laboratory. Bogg looks
back toward Pasteur's lab.

115-C BOGG'S POINT OF VIEW - THE SCIENTIST 115-C
among his ruined equipment.

115-D RESUME BOGG 115-D
reacts and follows Olivia out the door.

PASTEUR
Where are you going?

BOGG
(resigned)
Scavenger hunt.

FLIP TO

115-E EXT. STREET 115-E
Olivia rummages through alley refuse.

CUT TO

115-F BOGG 115-F
rummaging, he picks up his booty and walks down the street
and past a building.

115-G HIS POINT OF VIEW - A SIGN 115-G
DR. BERNARD, M.D.

115-H RESUME BOGG 115-H
as he looks upstairs, knowing Jeffrey is there, waiting.
Rack focus to reveal:

115-J OLIVIA 115-J
across the street. She too looks toward the unseen Jeffrey.

115-K NEW ANGLE 115-K
as she and Bogg exchange a silent look. A moment between
them -- then suddenly Olivia is back on the move, ever the
competitor.

115-L BOGG

115-L

reacts and again looks up toward:

CUT TO

115-M EXTREME CLOSEUP - CLOTHES TREE

115-M

Jeffrey signature red and white striped T-shirt and jeans hang. Pull back to reveal:

115-N INT. DOCTOR'S OFFICE - DAY

115-N

Jeffrey sits in a muslin examining robe. He is sweating and flushed. Dr. Bernard takes another look at the dog bite on his arm.

DR. BERNARD

Does it still hurt?

JEFFREY

Just a little.

DR. BERNARD

You're very feverish. I'm going to put you to bed now.

JEFFREY

No....

DR. BERNARD

Jeffrey, this is much more serious than it appears.

JEFFREY

I know that.

DR. BERNARD

The only hope we have against hydrophobia is complete rest.

JEFFREY

Is that how you're gonna cure the dog who bit me?

DR. BERNARD

The dog is dead.

JEFFREY

Did you shoot him?

DR. BERNARD

No, he died from the disease.

CONTINUED

115-N CONTINUED

115-N

DR. BERNARD (Cont'd)

(beat)

But, perhaps we can hold off the convulsions if you lay perfectly still....

JEFFREY

That won't do it and you know it. Nobody's ever survived rabies.

The Doctor's silence is confirmation enough.

JEFFREY

The only thing that's gonna help me is Doctor Pasteur's vaccine.

DR. BERNARD

Pasteur is not a doctor.

JEFFREY

Not like you, but he's a great chemist.

DR. BERNARD

His theories are nothing but hypothetical mumbo-jumbo.

JEFFREY

Doctor Pasteur's theories are gonna change medicine someday.

DR. BERNARD

It took generations for doctors to gain the trust and respect of their patients and now Pasteur comes up with this hocus pocus of injecting people with rabies.

JEFFREY

But it's the only thing that might work.

DR. BERNARD

I can't allow you to take that injection of vaccine anymore than I could watch you swallow a bottle of poison.

(beat)

I became a doctor to cure patients, not kill them.

JEFFREY

But you'll be killing me unless you let Doctor Pasteur give me his vaccine.

Push to Dr. Bernard.

CUT TO

115-P INT. LAB

115-P

Olivia enters, carrying a half-dozen assorted containers. Pasteur helps her with her load. Her booty is a pretty rag-taggle assortment.

PASTEUR

What have you got?

OLIVIA

Jars, dishes, a cup...they'll work as flasks, won't they?

BOGG (o.s.)

That's okay....

Olivia looks up to see:

115-Q HER POINT OF VIEW - BOGG

115-Q

stands behind six perfectly matched flasks.

BOGG

...Louis says we got plenty.

115-R RESUME SCENE

115-R

Olivia reacts to being bested by Bogg.

OLIVIA

Swell.

PASTEUR

Yes, Mr. Bogg found some empty wine bottles and had the wonderful sense to break off the tops.

BOGG

Simple, but functional.

PASTEUR

And we've put together another burner.

BOGG

We've been very busy.

OLIVIA

I can see that.

115-S NEW ANGLE

115-S

Bogg picks up one of his wine bottle flasks and sets it atop the makeshift burner.

CONTINUED

115-S CONTINUED

115-S

BOGG

(to Pasteur)

So let's get on with mixing another batch of that vaccine.

OLIVIA

Not so fast. You gotta sterilize those things.

BOGG

They're perfectly clean. Washed 'em with my own two hands.

OLIVIA

In boiling water?

BOGG

What?

PASTEUR

Yes, the boiling water will kill all the microorganisms. Yes, a very smart young lady, indeed.

As Pasteur takes the bottle from Bogg, Olivia smiles victoriously.

115-T BOGG

115-T

reacts. This time it's he who's bested.

DISSOLVE TO

115-U INT. DOCTOR'S OFFICE

115-U

The Doctor tucks Jeffrey into his bed.

DR. BERNARD

Get some rest.

JEFFREY

Please, Doctor Bernard. You're a good doctor but there's things you just don't understand yet.

DR. BERNARD

Save your strength. You'll need all of it later.

As the Doctor approaches the door, Jeffrey starts after him.

CONTINUED

115-U CONTINUED

115-U

JEFFREY
I'm not gonna stay here and die. I
wanna go back to Doctor Pasteur's
lab. I wanna go back to Bogg....

115-V JEFFREY'S POINT OF VIEW - THE DOCTOR

115-V

blurry and out of focus.

115-W RESUME SCENE

115-W

As Jeffrey falters, the Doctor lifts him up and puts him
back to bed. Push to Jeffrey's dazed expression.

DR. BERNARD
(sadly)
God be with you, son. God be with
you.

CUT TO

115-X INT. LAB

115-X

Pasteur at work in his lab concentrating on his flasks and
culture dishes. Bogg watches the scientist intently.
Olivia paces nervously.

OLIVIA
How much longer is this gonna take?

PASTEUR
This process cannot be rushed.

BOGG
Yeah -- we want it right.

OLIVIA
Getting the right vaccine isn't
gonna help anybody if we don't get
to Jeffrey pretty quick.

BOGG
(angry)
You don't have to remind me how much
is riding on this.

OLIVIA
Well, you seem to have forgotten
about the Titanic easily enough....

BOGG
I haven't forgotten anything!

CONTINUED

115-X CONTINUED

115-X

OLIVIA

We've got to get back there, now!

BOGG

There's nothing we can do til the vaccine's ready.

OLIVIA

We can get Jeffrey and bring him back here.

BOGG

No. We're gonna take the vaccine to him.

OLIVIA

But we're wasting time.

BOGG

We've got a lot better chance of getting in with a vial than we do of sneaking Jeffrey out.

OLIVIA

What are you so afraid of?

BOGG

I'm not afraid of anything. It's just a lot better if we wait and go in there together with Doctor Pasteur.

OLIVIA

Yeah -- nobody will notice the parade passing through.

A flask topples off Pasteur's work space, shattering on the floor.

PASTEUR

(interrupts)

Please stop! I cannot concentrate with all this bickering.

Olivia turns on her heel and leaves the lab.

115-Y NEW ANGLE

115-Y

as Pasteur gets back to work.

BOGG

Sorry.

CONTINUED

115-Y CONTINUED

115-Y

PASTEUR

We're all very concerned about
Jeffrey.

BOGG

Yeah.

PASTEUR

Aren't you going after your young
lady?

BOGG

She's not my young lady.

PASTEUR

You fight as if she were.

Push to Bogg's reaction.

115-Z EXT. STREET

115-Z

Olivia stands outside the lab full of anger. She starts to
go back into the lab -- stops -- then heads down the street
away from the lab.

DISSOLVE TO

116 OMITTED

116

116-A INT. LAB - MINUTES LATER

116-A

Pasteur turns to Bogg happily.

PASTEUR

It is ready.

BOGG

Ready to give to Jeff?

PASTEUR

Yes.

BOGG

That's great.

As Pasteur packs away the precious vaccine, Bogg heads
toward the door.

116-B EXT. STREET

116-B

Bogg out on the run.

BOGG

Olivia. Olivia!

CONTINUED

116-B CONTINUED

116-B

No answer. Pasteur exits his lab.

PASTEUR

Where is the young lady? She must
help us get to your boy.

BOGG

I got a lousy hunch she's already on
her way.

PASTEUR

Alone? How could she go without us?
Without the vaccine?

BOGG

Come on.

Bogg leads Pasteur down the street.

CUT TO

116-C EXT. DOCTOR'S OFFICE - OLIVIA

116-C

walks down the street.

116-D HER POINT OF VIEW - DR. BERNARD'S BUSINESS SIGN

116-D

hangs in a building's window.

116-E RESUME SCENE

116-E

as Olivia goes into the building. Rack focus to reveal:

116-F THE POLICEMAN

116-F

watches Olivia run past.

CUT TO

116-G EXT. STREET

116-G

as Bogg and Pasteur run down the cobblestone street.

PASTEUR

This way.

They run around a corner and out of sight.

CUT TO

116-H INT. CORRIDOR

116-H

As Olivia steals down the hallway, she comes to a door.

116-J HER POINT OF VIEW - THE NAME ON THE DOORWAY

116-J

"DR. BERNARD"

116-K RESUME SCENE

116-K

as Olivia tries the door -- it is not locked. She turns the knob, the door opens slowly.

OLIVIA

Jeffrey -- Jeffrey.

As she enters the office, she reacts.

116-L HER POINT OF VIEW - JEFFREY

116-L

drenched in sweat.

JEFFREY

Bogg -- where's Bogg?

116-M RESUME SCENE

116-M

Olivia is taken aback at the sight of Jeffrey so ill.

OLIVIA

Oh, Jeffrey...I'm gonna take you to him.

Olivia picks up Jeffrey gently and carries him toward the door.

116-N NEW ANGLE

116-N

Standing there are two policemen (the one we met earlier and a silent partner) and Dr. Bernard.

116-P NEW ANGLE

116-P

With the policemen as backup, the Doctor takes Jeffrey from Olivia and puts him back to bed.

POLICEMAN

Lucky I saw her coming.

CONTINUED

116-P CONTINUED

116-P

DR. BERNARD

Yes. I'm afraid I may require your services further. The boy must not be disturbed again.

POLICEMAN

We'll post men outside twenty-four hours a day til he's better.

As the Policeman drags Olivia out of the office:

OLIVIA

But he won't get better. Not unless he has Doctor Pasteur's serum.

DISSOLVE TO

116-Q EXT. STREET

116-Q

as Olivia is escorted by the Policeman past yet another silent comrade posted at this exterior doorway.

OLIVIA

Let me go!

POLICEMAN

With pleasure. And I don't want to see you back here.

116-R NEW ANGLE

116-R

as Bogg and Pasteur come onto the street.

OLIVIA

You don't know what you're doing.

POLICEMAN

My men and I will do anything to protect that boy from Pasteur.

The Policeman joins his silent partner on guard at the building's entry.

116-S NEW ANGLE

116-S

as Bogg and Pasteur run up to Olivia.

BOGG

What's happened?

CONTINUED

116-S CONTINUED

116-S

OLIVIA

I went up to try and get Jeffrey.

PASTEUR

How did you get past those men?

OLIVIA

There weren't any guards so I just walked in.

BOGG

Great. We arrive with the serum and thanks to you and your heroics, we got policemen crawlin' all over the place.

OLIVIA

I was just trying to help. The thought of Jeffrey up there sick and alone....

BOGG

(angry)

Jeffrey's not the reason you went up there.

OLIVIA

What?

BOGG

You went up there to prove you could pull off the big rescue.

OLIVIA

That's not true.

BOGG

It's true now -- it's been true since the minute I met you. Always tryin' to prove you were smarter and faster and braver than any other Voyager.

OLIVIA

Phineas, you're not being fair.

BOGG

You and your little stunt might have just cost Jeffrey his life. How fair is that?

116-T NEW ANGLE

116-T

as Bogg turns his back on Olivia and faces Pasteur.

CONTINUED

116-T CONTINUED

116-T

BOGG

Come on. We're goin' up to Jeffrey.

PASTEUR

How are we going to get past those men?

BOGG

Ever play football?

PASTEUR

Futbol?

BOGG

Just follow my lead.

116-U NEW ANGLE (ACTION)

116-U

as Bogg and Pasteur rush and tackle the two policemen who guard the door. Once the officers are knocked aside....

BOGG

Come on!

Bogg and Pasteur run into the building.

116-V OLIVIA

116-V

watches as the policemen gather their senses and get to their feet. She starts to follow Bogg and Pasteur inside but the police grab her.

CUT TO

116-W INT. CORRIDOR

116-W

outside the Doctor's office. Another policeman stands guard.

116-X NEW ANGLE

116-X

as Bogg charges toward the policeman and tackles him away from the doorway.

BOGG

Go on in!

Pasteur obediently rushes into:

116-Y INT. DOCTOR'S OFFICE

116-Y

Bernard stands watch over Jeffrey. He blocks Pasteur's advance.

DR. BERNARD

I am the boy's physician and I will not let you do it, Pasteur.

116-Z NEW ANGLE

116-Z

as Bogg grabs the Doctor from behind.

BOGG

Sorry, Doc, but I think we need a second opinion.

(to Pasteur)

Go ahead.

117 OMITTED

117

117-A PASTEUR

117-A

injects Jeffrey with the serum. Jeffrey, in and out of consciousness, feels no pain.

117-B NEW ANGLE

117-B

as the police bring up Olivia in tow.

POLICEMAN

Doctor Bernard, I shall have them all arrested.

PASTEUR

Do with me what you will. My job is done now.

Pasteur and Bernard exchange a look.

BERNARD

Let us wait -- and see.

He looks down.

117-C BERNARD'S POINT OF VIEW - JEFFREY

117-C

very sick.

117-D RESUME SCENE

117-D

as Bogg and Olivia look to the boy and then to each other.

DISSOLVE TO

117-E INT. DOCTOR'S OFFICE - LATER

117-E

Dr. Bernard and the Policeman watch with amazement as Jeffrey sips soup from a bowl that Dr. Pasteur holds. Bogg kneels at Jeffrey's side.

BOGG

You sure you're okay?

JEFFREY

Yeah, I feel fine now. Honest.

BOGG

(to Pasteur)

Thanks for saving Jeffrey's life.

PASTEUR

Thank you. Without your help, the vaccine might not have had its test.

DR. BERNARD

Thank God it did.

117-F NEW ANGLE

117-F

as Dr. Bernard and Pasteur face each other.

PASTEUR

Do you believe in it now?

DR. BERNARD

Yes. I must believe what I see.

(beat)

I'm very sorry about everything I said.

PASTEUR

That's all right, Doctor. My theories are new and untried.

DR. BERNARD

Then we must rebuild your laboratory. Bigger and better. Please let me help you in your work.

PASTEUR

(overjoyed)

Yes, yes, that would be fine....

We leave Pasteur and Bernard to make their plans.

117-G NEW ANGLE

117-G

Bogg smiles at the new alliance formed. He checks the Omni.

117-H INSERT - OMNI

117-H

Green light.

118
thru
151 OMITTED118
thru
151

152 RESUME SCENE

152

as Bogg leans back toward Jeffrey.

BOGG

We gotta green light, kid.

JEFFREY

Great. Now we can get back to the
Titanic.

BOGG

You sure you're strong enough?

JEFFREY

Yeah -- I'm fine. Really I am.

BOGG

Where's Olivia?

JEFFREY

Out there.

153 OMITTED

153

154 THEIR POINT OF VIEW - OLIVIA

154

alone in the corridor, wipes away her tears as...Bogg and
Jeffrey walk toward her.

154-A BOGG AND JEFFREY

154-A

walk out to Olivia. Bogg grabs Jeffrey's clothes as they
leave.

154-B INT. CORRIDOR

154-B

as Bogg and Jeffrey join Olivia.

BOGG

What are you doin' hidin' over here?

OLIVIA

I don't have the guts to face you
guys.

CONTINUED

154-B CONTINUED

154-B

JEFFREY

It's a green light.

OLIVIA

No thanks to me. I'm really sorry,
Jeffrey

Jeffrey and Bogg exchange a look.

JEFFREY

I'm okay.

BOGG

Yeah, the kid's in one piece. Next
cast...rescue the Mona Lisa off the
Titanic.

JEFFREY

Yeah, and we gotta get your Omni and
your guidebook.

OLIVIA

Let's get on with it. The sooner
we're done, the sooner I can quit.

JEFFREY

Quit?

BOGG

You can't do that.

OLIVIA

First I louse up the Mona Lisa
rescue. Then I nearly kill Jeffrey.

JEFFREY

It wasn't your fault.

OLIVIA

If it weren't for me, you probably
wouldn't have been bitten by that
dog.

BOGG

Pasteur couldn't have gotten his
serum ready if you hadn't helped him
get his lab back in shape.

OLIVIA

But then I nearly blew it by letting
that policeman follow me up here.

BOGG

It coulda happened to anybody.

OLIVIA

It didn't happen to you. It never
does.

154-C NEW ANGLE

154-C

as Olivia breaks down into Bogg's arms.

BOGG

I make mistakes. Plenty of 'em.
You just gotta stop tryin' so hard.

OLIVIA

(crying)

But I want to be a good Voyager --
as good as you.

BOGG

You are.

OLIVIA

No, I'm not. I never have and I
never will.

BOGG

Always being best -- it just doesn't
mean anything.

OLIVIA

I just don't have what it takes.

BOGG

(beat)

Needin' help doesn't mean you're a
failure. Jeff and I help each other
all the time.

Olivia pulls back from Bogg.

OLIVIA

Look, I'm a big girl. Either a
Voyager can cut it on his own, or she
oughta turn in her Omni.

(beat)

Obviously I can't hack it. So...the
minute this is over I'm gonna walk
into Voyager Headquarters and resign.

(sighs)

C'mon. Let's get outta here.

Bogg and Jeffrey exchange a look as Bogg dials the Omni.
Olivia holds onto Bogg's arm -- Jeffrey, clutching his
clothes, grabs the other and they Omni out.

155 EXT. ATLANTIC OCEAN - THE TITANTIC - STOCK

155

is now on its way down. The smokestacks belch fire and
gasses from the overheated and underused boilers in the
ship's belly.

- 156 THE UPPER DECK - PARTIAL STOCK 156
is alive with people. Lifeboats are being lowered.
Families are saying tearful, frantic good-byes. And yet:
- 157 THE BAND 157
from the salon plays on. They stand on a raised portion of
the deck playing, incongruously, ragtime music. It provides
an eerie counterpoint to the drama below.
From somewhere high overhead comes a mortar whistle...
seemingly aimed at:
- 158 THE DECK OUTSIDE THE BRIDGE 158
Jeffrey, Bogg, and Olivia come into view just as: (X)
BOGG
C'mon. Let's find that painting. (X)
- 159 CAPTAIN SMITH 159
comes up the steps. He's numb with tragedy, as he slowly
folds his ship's flag.
JEFFREY
Captain Smith....
Smith looks at the boy for a silent moment...then:
SMITH
If only I had listened.
He touches Jeffrey gently on the cheek, then enters the
bridge. Suddenly a gunshot rings out from nearby.
- 160 BOGG AND OLIVIA 160
run to the rail and look down to:
- 161 THE UPPER DECK 161
where a conflict is developing around one of the life-
boats. Murdock, the first mate, has just fired a rifle
shot into the air as a warning, resolute in keeping
Haggarty and his men off the boat.

CONTINUED

161 CONTINUED 161

MURDOCK
Women and children only!

HAGGARTY
Save your breath, Murdock!

His men suddenly jump Murdock, knocking him to the ground.
As they struggle, Olivia spots:

162 A LARGE, FLAT PACKAGE 162

wrapped in oilskin under Haggarty's arm. She points it out
to Bogg.

OLIVIA
The Mona Lisa!

At that moment:

163 HAGGARTY'S MAN 163

gets the best of Murdock and comes up with the rifle.

HAGGARTY'S MAN
Everybody stand back!

Everyone backs off...allowing Haggarty to start to climb
into the boat. Suddenly:

164 BOGG 164

stands up on the railing...and dives head first toward the
deck below.

165 NEW ANGLE 165

as he hits the man with the gun...taking him to the ground.

166 A STRUGGLE (STAGED TO LOCATION) 166

ensues with Bogg taking on Haggarty's men and winning...only
to have:

167 HAGGARTY 167

make a break for it with the Mona Lisa under his arm.

168 OLIVIA AND JEFFREY 168
spot him as they run down the stairway to the deck.
JEFFREY
Bogg! He's getting away!

169 NEW ANGLE 169
as Bogg runs over to them and spots:

170 HIS POINT OF VIEW - THROUGH THE CROWD - HAGGARTY 170
ducks into one of the ship's doors, about halfway down the deck.

171 BOGG 171
turns to Olivia, gesturing to a nearby entrance.
BOGG
Start up here and work your way back. I'll try to flush him toward you.
Olivia hesitates...then shakes her head.
OLIVIA
I'd mess it up, Bogg. I'd only slow you down. (X)
BOGG
Olivia....
OLIVIA
No. Do it without me. Please.
A moment between them. Bogg sees she's serious. He hands her his Omni.
BOGG
I'll meet you and Jeff at the Louvre tomorrow.
JEFFREY
No. I'll stay with....

CONTINUED

171 CONTINUED

171

BOGG

Forget it, kid!

OLIVIA

But how'll you get there?

BOGG

Haggarty's got your Omni.

He starts off....

JEFFREY

Bogg!?

Bogg turns as he runs.

BOGG

See ya in Paris, kid!

He turns and does a broken field run down the deck...
entering the ship where Haggarty did.

172 JEFFREY

172

turns to Olivia, furious. She feels awful.

JEFFREY

We can't leave him here! The boat's
going down!

OLIVIA

Jeffrey....

JEFFREY

What kind of Voyager are you?!

OLIVIA

I...I just can't....

JEFFREY

Well, I can.

He suddenly takes off, down the deck.

OLIVIA

Jeffrey!?

She starts after him.

173 WITH JEFFREY

173

as he weaves through the people...only to find himself
suddenly swept off his feet by one of the seamen who was on
the bridge during the collision.

CONTINUED

173 CONTINUED

173

SEAMAN

And where do you think you're going?

JEFFREY

No! Let me go!

The Seaman turns to:

174 A NEARBY LIFEBOAT

174

as it's being loaded. Molly Brown is inside, helping other women and children on board.

SEAMAN

Mrs. Brown! Isn't this the boy with you?

Molly looks relieved to see him.

MOLLY

Jeffrey! Yes...thank God. Bring him here.

SEAMAN

C'mon, son. Be glad you're not a man.

JEFFREY

No! I can't....

He struggles as the Seaman carries him to the lifeboat.

175 INT. SALON

175

A group of men, cabin boys and millionnaires alike, calmly await their fate. One of them begins to sing "Nearer My God To Thee." The others join in, barely aware of:

176 HAGGARTY

176

as he walks quickly through with the Mona Lisa, heading toward the rear of the boat.

177 BOGG

177

enters the salon at a full run and spots him.

BOGG

Haggarty!

Haggarty sees his pursuer and runs down the staircase.

178 NEW ANGLE 178
as Bogg gives chase...running into:

179 A WOMAN 179
as she comes hurrying up the stairs. Bogg helps her to her feet.

BOGG
Sorry, Ma'am....

Suddenly, he recognizes her underneath her veil. It's Ismay in drag. Bogg pulls off the coward's hat and veil. (X)

BOGG
Ismay!
(beat)
The Titanic has unimpeachable dress codes, huh? Try this on for size.

180 BOGG 180
throws the hat down the stairs...then continues after Haggarty. (X)

181 BACK ON DECK - JEFFREY 181
is literally dragged to a seat near Molly in the lifeboat.

JEFFREY
No! Let me go back! No!

MOLLY
Jeffrey....

182 OLIVIA 182
watches this, nearby...now, fully feeling the weight of Jeffrey's words. What kind of Voyager is she? She looks down at:

183 THE OMNI 183
in her hand and rubs her fingers over the Voyager V. Suddenly:

184 ANOTHER SEAMAN 184
takes her by the arm.

CONTINUED

184 CONTINUED

184

ANOTHER SEAMAN

C'mon, ma'am. Let's hurry into the boat.

He leads her to:

185 THE LIFEBOAT

185

where Jeff is struggling with Molly near the bow.

JEFFREY

But Bogg's back there! I have to help him....

MOLLY

You can't, Jeffrey...There's nothing you can do.

186 OLIVIA

186

is led up to the gunwale and is about to step in...when her expression suddenly becomes one of resolution. She hands the Omni to one of the woman passengers and nods toward Jeffrey and Molly in the bow. The woman is Suzanne.

OLIVIA

Give this to the boy. It belonged to his father.

Suzanne accepts the Omni...then Olivia turns and runs back into the ship. The Seaman calls after her.

SEAMAN

Ma'am? Madam, you mustn't stay!

A beat...then he turns to a late arriving woman.

SEAMAN

One more!

He helps the woman on board. We recognize "her" as Ismay. The Seaman calls to a sailor manning the lowering winch.

SEAMAN

Lower away!

187 THE LIFEBOAT - STOCK

187

begins a sudden and rapid decent toward the cold, dark water below.

188

JEFFREY

188

screams as he's held by Molly.

JEFFREY

Bogg! No...let me stay! No!

FADE TO BLACK

END OF ACT THREE

ACT FOUR

FADE IN

- 189 EXT. THE TITANIC - STOCK 189
is down to its last few minutes afloat. The lifeboats now clear as she begins to list, her smokestacks roaring in protest.
- 190 IN THE SALON 190
The men are still singing as Olivia runs through and asks a question of one of the men. He points down the stairway and she takes off.
- 191 IN THE CORRIDOR - HAGGARTY 191
runs aft in big, galloping steps, the Mona Lisa tucked under his arm. He's quickly losing ground to:
- 192 BOGG 192
who speeds down the carpet like a freight train.
- 193 NEW ANGLE 193
as Haggarty reaches the end of the hall and enters a bulwark door labeled "Ship Personnel Only." Bogg follows.
- 194 INT. ENGINE ROOM 194
A labrynth of pipes and catwalks on several different levels. Jets of steam spew out of ruptured pipes, adding to the confusion, danger, and heat. Haggarty enters on an upper catwalk, treading his way through the steam, and descends a flight of steep metal steps.
Bogg enters, and, seeing Haggarty below, decides to take a shortcut.
- 195 NEW ANGLE 195
as Bogg hurtles the safety railing...and drops to the level below! He recovers quickly and heads Haggarty off. Haggarty turns to run...Bogg tackles him, sending the Mona Lisa skittering down the catwalk...and:

196	A FIGHT (TO BE STAGED)	196
	ensues. (Prod. note: A "beefcake" rip in Bogg's shirt during fight, please.) Intercut with:	(X)
197	INT. CORRIDOR	197
	Olivia runs down and enters the door to the Engine Room.	
198	EXT. TITANIC - STOCK	198
	The boat groans as it lists even farther...only a minute or two from going down.	
199	ON THE DECK	199
	The dance band plays the hymn "Autumn" as the more desperate passengers leap into the icy water below, hoping to be picked up by the lifeboats.	
200	IN JEFF'S BOAT	200
	He and Molly work to help the desperate swimmers aboard. Molly directs from the bow, as Jeff and several other people man the oars.	
	MOLLY	
	There...there's one off the left side....	
	Jeff calls to a strong looking woman behind him.	
	JEFFREY	
	Hand him your oar.	
	The woman protests. It's Ismay.	
	ISMAY	
	No! We can't take anymore...we'll sink.	
201	JEFFREY	201
	reacts to the man's voice, crosses to Ismay and slowly lifts off his veil.	(X)
	JEFFREY	
	Hold out your oar to him or you're gonna trade places.	
	Ismay, humiliated, extends his oar to the man in the water. Jeff helps.	

202 INT. THE ENGINE ROOM 202

Bogg and Haggarty go at it, slamming past a couple of hot steam pipes. Bogg pins the big man against the box and demands: (X)

BOGG
Where's the device? Where is it?

HAGGARTY
(gasps)
My...watch...pocket.

He reaches in with one of his hands and produces it for Bogg. Bogg briefly frees one hand, and grabs the Omni just as the ship lurches with a terrible groan.

203 BOGG 203

is thrown back to the ground as:

204 A STEAM PIPE 204

erupts nearby...sending its scorching spray onto Bogg's midriff. He whines in pain...and opens: (X)

205 HIS HAND 205

to let the Omni fall off the catwalk, down in the depth of the engine room.

206 HAGGARTY 206

uses the moment to grab a large pipe. (X)

207 OLIVIA 207

arrives on the catwalk above and instantly responds.

OLIVIA
Bogg!

Bogg hears her and looks up to see Haggarty swinging the axe. He rolls away in the nick of time...and Haggarty's axe bounces harmlessly off the metal catwalk.

208 NEW ANGLE 208
as Olivia tackles Haggarty, sending him and the pipe to the ground. (X)

209 HAGGARTY 209
is knocked off his feet...losing the pipe to the bowels of the ship. As he and Olivia recover, there is a tremendous roar and: (X)

210 THE TITANIC - STOCK 210
goes end up...on its way down.

211 IN THE ENGINE ROOM 211
Steam vents erupt all around. Haggarty gives up the cause and flees to higher ground, leaving:

212 BOGG AND OLIVIA 212
alone in this hell. Olivia helps Bogg to his feet. He's in pain, his shirt torn and soaked. (X)

BOGG
Nice timing.

OLIVIA
Where's the painting?

Bogg nods to the package on the catwalk and she retrieves it.

OLIVIA
Haggarty have the Omni?

Bogg shakes his head...then points to the steaming hell below them.

BOGG
Down there.

The ship gives a tremendous lurch.

BOGG
C'mon!

They start down.

213 EXT. THE TITANIC 213
starts to slide into the sea...bringing wails from the
lifeboats.

214 IN JEFFREY'S BOAT 214
He looks back at the enormous vessel with teary eyes.
Molly comforts him with an arm over his shoulder.

MOLLY
He might be in another boat. You
never know.

SUZANNE
Son?

Jeff turns to Suzanne. She holds the Omni out to him.

SUZANNE
In all the excitement I forgot. A
woman gave me this...said it was
your father's.

Jeff's eyes widen...then he nods and takes the Omni.

JEFFREY
Thanks.

He opens the case hopefully, but the light's still red.
Jeff turns back to:

215 THE SHIP - STOCK 215
as it continues to go down. (X)

JEFFREY
C'mon, Bogg....

216 INT. THE ENGINE ROOM 216
Bogg carries the Mona Lisa as he and Olivia make their way
down to a ladder leading to the tumult below. They hang
desperately onto the handrails as the ship pitches. Smoke
and steam choke them. The belching boilers and machinery
create a thunderous roar. They yell to be heard. (X)

BOGG
It's down here somewhere!

CONTINUED

216 CONTINUED 216
Suddenly Olivia points ahead.
OLIVIA
There!
Bogg looks ahead to see:
217 THE OMNI 217
on a landing below them.
BOGG
All right!
218 NEW ANGLE 218
as they start toward it...and the ship gives a terrific
heave!
219 A SECTION OF PIPES AND VALVES 219
suddenly collapses in front of them while spewing out flames
and white hot steam.
OLIVIA
No!
220 BOGG 220
turns to Olivia and hands her the painting. He starts to go
down the ladder -- it is red hot!
OLIVIA
Bogg, you can't. It's too hot!
BOGG
Yeah, and the ocean's too cold.
She impulsively gives him a kiss. They know it may be
their last.
BOGG
When the chips are down, I think
we're a pretty good team.
221 NEW ANGLE 221
Bogg and Olivia, as he starts down the ladder head first.
BOGG
Hold on to my feet.

222 THE TITANIC - STOCK 222
as it slides, bow first into the ocean. The first smoke
stack disappears...then the second....

223 INT. THE ENGINE ROOM 223
Olivia puts down the painting and holds on to Bogg's feet.
She reacts to a freight train-like sound. (X)

OLIVIA
Bogg, it's going under!

224 BOGG 224
winces as he dangles in the steam. He looks down to: (X)

225 THE OMNI 225
only a few inches below him. Bogg stretches: (X)

226 HIS HAND 226
He can't quite reach.

227 THE TITANIC - STOCK 227
The third stack is going under.

228 ON JEFFREY'S LIFEBOAT 228
as Molly spots another man in the sea.

MOLLY
There's another man over there.

But this time, the boat is truly overloaded. Ismay speaks
up.

ISMAY
We can't take him. One more person
and we'll sink.

Suzanne agrees.

SUZANNE
This time, the coward's right. The
water's almost over the edge.

229

JEFF

229

looks at the sinking Titanic...then to the Omni.

JEFFREY

Pick him up, Molly.

MOLLY

But they said....

JEFFREY

Pick him up.

He sets the Omni to:

JEFFREY

(sotto)

Paris....

MOLLY

(to others)

All right. Let's row on the right side!

Jeffrey waits until they're occupied then:

JEFFREY

You better be there, Bogg. You better be there....

He disappears!

230

NEW ANGLE

230

as Suzanne suddenly notices.

SUZANNE

Where's the boy?

MOLLY

(realizes)

On no...Jeffrey! Jeffrey!

231

THE TITANIC'S FOURTH STACK - STOCK

231

goes under.

(X)
(X)

232

IN THE ENGINE ROOM

232

Olivia clutches Bogg's feet as the catwalk slants.

OLIVIA

Bogg, we're going under!

233 BOGG 233
stretches for all he's worth....

234 HIS HAND 234
just inches from the Omni. Three inches...two inches...
one....

234-A BOGG AND OLIVIA 234-A
Omni out. (X)
(X)

235 THE TITANIC - STOCK 235
lets out one giant gasp...then slips into her grave at the
bottom of the sea. Hold on the moment, then go....

TO BLACK

END OF ACT FOUR

TAG

FADE IN

235-A EXT. PARIS (1912) - DAY - ESTABLISHING - STOCK

235-A

236 EXT. LOUVRE

236

A newspaper boy hawks his wares in front of the museum as Jeffrey walks numbly by. He is alone...lost.

NEWSBOY

The Titanic sinks! A thousand die!
Read it here! The Titanic goes down
in the Atlantic! Read it here!

Jeffrey picks up a discarded paper.

237 INSERT - ON THE COVER

237

is an artist's rendition of the sinking ship.

238 CLOSE SHOT - JEFFREY

238

looks at the drawing for a long moment...the tears starting
to well in his eyes...when:

BOGG'S VOICE

Jeffrey!

Jeffrey looks up to see:

239 BOGG AND OLIVIA

239

running toward him. Olivia carries her guidebook.

JEFFREY

Bogg!

He runs into Bogg's arms.

BOGG

Hey, kid....

JEFFREY

I thought...I mean I saw the ship
sink, and....

BOGG

Yeah...believe me, it was close.

JEFFREY

Did you get the painting?

CONTINUED

OLIVIA

Got the Mona Lisa, and she's safely
back in Vincenzo's basement.

BOGG

That's why we're a little late.

JEFFREY

But why didn't you put it back in
the museum?

Olivia opens her guidebook and reads:

OLIVIA

The Mona Lisa stays in Vincenzo
Perrugia's basement for one more
year...at which time he tries to
sell it to Italy, is apprehended....

JEFFREY

...and the painting's returned to
the Louvre.

OLIVIA

You got it.

JEFFREY

Boy...that guidebook sure is handy.

BOGG

Yeah...and I guess since Olivia's
going to quit, she wouldn't mind
giving us hers....

OLIVIA

Who's quitting?

BOGG

Well, I thought you said....

OLIVIA

And leave history in the hands of
guys like you?

BOGG

What's wrong with guys like us?

OLIVIA

(beat)

Nothing.

A moment between them...then she gives Jeffrey a kiss on the

CONTINUED

239 CONTINUED - 2

239

cheek...and Bogg a long, romantic kiss on the lips. She pulls apart...never breaking her eye contact with him....

OLIVIA

(softly)

Thanks, Phineas. See ya around.

She disappears.

240 BOGG AND JEFFREY

240

react with surprise, then exchange a smile.

JEFFREY

Some Voyager.

BOGG

(nods; then

wistfully)

Some lady.

A gentle moment...then they start away.

FREEZE FRAME

AND

FADE OUT

THE END